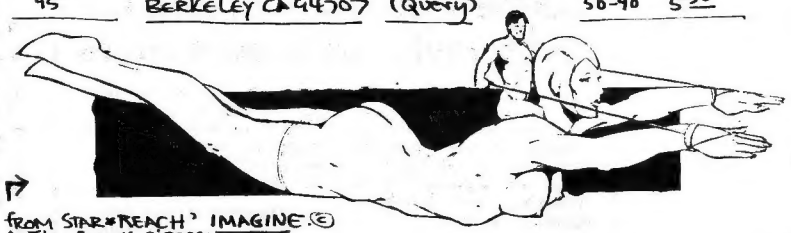
WEILAND 78

COMIX WORLD 95 — © clay GEERDES, BOX 7081, BERKELEY CA 94707 — Subs $5 for 24, ADS: $10 for ¼ PG. (Query) — BACK ISSUES — 1-49 $1.00, 50-90 $.50 — MAY 1, '78



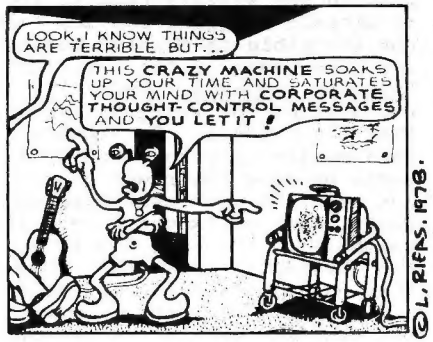
FROM STAR*REACH' IMAGINE © ART by FRANK SIROCCO.

A NEW COMIC BOOK IS OUT —WITH—:
OUTRAGE
COMBAT
EERIE ENCOUNTERS
BLACK MAGIC
WEIRDNESS
A LITTLE SLAPSTICK
DARK DESTINY
AVAILABLE AT—'KING'S', 'COMICS AND COMIX', AND 'BEST OF TWO WORLDS' IN BERKELEY — AT 'GRAPHIC FANTASY' IN OAKLAND.
PRICED AT $1.25

WHOLE WHEAT 2
$2.00 from V. JACKSON, 59 QUITMAN ST. NEWARK, N.J. 07103 — B/W 32pp.

BE WITH YOU IN A MINUTE, HONEY!
GOSH, THIS SITUATION CERTAINLY ISN'T IN THE "REGS"! I'LL JUST STRING HER ALONG AND MAYBE GET A LEAD ON THE SPACE PIRATE DOPE SMUGGLERS!

©STEVE STILES. 1978.


LOOK, I KNOW THINGS ARE TERRIBLE BUT...
THIS CRAZY MACHINE SOAKS UP YOUR TIME AND SATURATES YOUR MIND WITH CORPORATE THOUGHT-CONTROL MESSAGES AND YOU LET IT!

©L. RIFAS. 1978.

O.K. BLUBBER BOY - HE!HE! - HERE'S THE PLAN - WE GOT OVER A MILLION BUCKS WORTH OF DOPE HERE AND YER GONNAH MAKE THE "RUN" FOR US - HE!HE! THE PIGS WOULD NEVER SUSPECT SANTA CLAUSE TO DELIVER DOPE INSTEAD OF TOYS THIS YEAR - HE!HE! HE! GOT IT?

©JOEL BECK. 1978.

NEW COMIX!
Dope Comics (SEE PANELS →)
IMAGINE (color insert ↓)
STAR*REACH 12 (1st color section)

KNOW YOUR ENEMY!
BELOW IS AN ACCURATE GRAPHIC ILLUSTRATION OF A MARIJUANA CIGARETTE. WHEN YOUR "FRIENDS" START PASSING ONE OF THESE BABIES AROUND IT SHOULD BE YOUR CUE TO SPLIT THE SCENE.

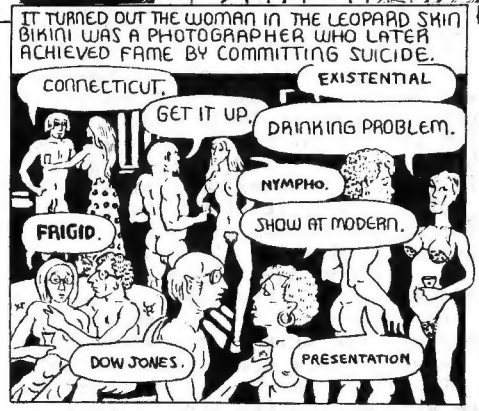
(PRE-PARAQUAT JOINT by Lynch.)

GREAT DOPE COMIX COVER BY LESLIE CARBARGA!

©DOUG HANSEN. 1978

©DAN STEFFAN. 1978.

IT TURNED OUT THE WOMAN IN THE LEOPARD SKIN BIKINI WAS A PHOTOGRAPHER WHO LATER ACHIEVED FAME BY COMMITTING SUICIDE.



©SHARON RUDAHL, 1978.

STEP RIGHT UP, LADIES AN' GENTS! IT'S THE ONE, THE ONLY...
BIZARRE FREAKS POSTER
REPRODUCTION OF A RARE 1925 SIDE-SHOW PHOTO featuring AN ASSORTMENT OF HUMAN ODDITIES such as...
Pinheads
MIDGETS
GIANTS
TATTOOED MEN
The Bird Lady
AND OTHERS
THAT WILL SURELY MAKE YOUR SKIN CRAWL!
PRINTED ON QUALITY LINEN FINISH STOCK WITH THE PHOTO'S ORIGINAL TINT, AND BLOWN UP TO A WHOPPING TIME 11 X 17 INCHES (APPROXIMATE SIZE!)
SUPPLY IS LIMITED!
SEND $2.00 ($1.50 PLUS 50¢ HANDLING AND POSTAGE) TO:
COMIC ART GALLERY
P.O. BOX 45
IRVINGTON, N.J. 07111
ADDITIONAL POSTERS — $1.50 EACH
ROLLING ROCKERS INVITED!

IDEAS, MEDIA, CONSCIOUSNESS CONTRACTION

Wasn't Saturday Night Fever a musical version of Rebel Without a Cause? Wasn't Rocky too similar to Somebody Up There Likes Me? How about Outlaw Blues? Wasn't it really Jailhouse Rock with a little Sugarland Express sandwiched in? In the entertainment business, one hears about people ripping off other people's ideas, but is that really true or possible? Everyone who writes or draws or films or produces raps about ideas constantly, but the person who can isolate an idea and bring it off is the one who gets credit for it, however many others may have talked about it along the way. An idea in the verbal stage is really in the public domain. No way to protect it. If you have an idea you think is unique, you'd better keep it to yourself and figure out how to use it. In any medium, the writer or artist finds, only certain ideas are viable and salable. These are rarely of interest to anyone with a creative intelligence. They are generalized stereotypical characters and situations and plots which any eight-year-old has already seen repeated a thousand times via television. The interesting ideas are taboo, and those who choose to follow them through are not likely to get into film or television. For a brief period in the 1960's, Underground newspapers and comix became a repository for weird and unusual social and sexual and political ideas, analogous, perhaps, to the comic strips circa 1897-1930 or to pornography and anonymous pampleteering (always clandestine in any country). They were unusual mainly because the fifties were such a repressive and narrow period, one which lived up to George Orwell's predictions in 1984 (written in 1948 right after WW2). In the fifties, any kind of thinking was equated with Communism by the Anti-Thought Brigade, so it's not surprising to note that images of consciousness-expanding and enlightenment dominated the sixties. The art that was attacked and killed off by the committees and the codes resurged as the sixties matured. It was a major period of political activity in the streets and political commentary and satire in the media, both over and underground, the former forced to cover what would have been ignored in the fifties. There was more muckraking done in the sixties than in the 1920s of Lincoln Stephans and Ida Tarbell. The invisible government was exposed from the pages of the Los Angeles Free Press to Ramparts. Suddenly, there was a place for young writers to publish their ideas. Previously, they were continually rejected by established media because their way of thinking did not coincide with editorial opinion. Underground comix challenged the comics monopoly on the East Coast, and, like the newspapers from which they emerged, they outraged the hypocritical straight world by printing the unprintable, all the news the established press could not print without alientating their corporate advertisers. A generation passed quickly and with the coming of the seventies, the lid was back on with majority America being controlled by t-v brainwash, complacent, nostalgic, repetitive, and banal. The seventies were violent with a capital V. Occultism, gore, science-fiction, and punk rock assaulted the public consciousness. John Rechy wrote in The Sexual Outlaw: ". . . we have reached a time when it is fashionable to accept anything, no matter how destructive, as long as it qualifies, in the clinging phrase of the prehistoric sixties, as 'far out'." A glance at the opening section of any sex magazine like Hustler or Oui told the story well. Bizarre sex, anal humor, & ultra-violence were compulsory. There were no specific values or ethics or politics, no particular point of view one could isolate contained any logical premise. It was a period in which one saw convicted criminals and mass murderers receive fortunes for their crimes! The Watergate criminals wrote their memoirs in plush prisons and came out wealthier than when they went in. Son of Sam sold his memoirs and film rights for a fortune. The media was teaching young people that clever crime, assassination, mass murder, and unique atrocity were acceptable avenues to fame. The violent crime became immediate script and was re-done on t-v only to re-occur in reality and be re-scripted again--well, that's a groovy and flamboyant way to deal with the population explosion, but it certainly creates a paranoid culture in which people have to try to survive. Think for a moment of a writer or cartoonist trying to make a living during such a time. What is he going to write or draw? What if he wants to do something that will make people feel good? Something that will leave them with hope? Something creative rather than destructive? Who's going to publish something like that? Who is even going to consider it? The violent humor magazines like Slam! will be getting into in 1978 isn't new. It's just the sick or Black humor of the fifties amplified and extended. It's gross-out. Hustler nailing the Easter Bunny to the cross on a cover. Was that funny? Joel Beck having Santa Claus shoot up on heroin in Dope Comics? Is that funny? Well, I don't know the answers, but I think the questions ought to be raised. I see the range of ideas in many comics as a very narrow one and it's likely because the publishers are discriminating in favor of stories dealing with sex, dope, and violence. As a short story writer, I'm sick of having to write about this shit and even sicker of getting rejection slips on what I consider my best stories simply because I don't want to write in a fuck scene or add a lot of unnecessary gory details to an action sequence. It isn't going to do any of us any good to expand the range of our idea spectrum unless we manage to create the market for those new stories. It's a helluva lot easier to re-do On The Waterfront as F. I. S. T. than it is to come up with something fresh and get it through the bureaucracy, but I think the creative battle is worth fighting.

clay 5-78

FROM ENGLAND:
STREETCOMIX 5
HEROINE
PAPER DOLL HEROINE
BRAINSTORM (MOSTLY TALLOT)
EITHER/OR #2
GRAPHIXUS 3

Judge puts the screws on oven lovin' ad's publishers

ATLANTA (AP) — The Pillsbury Company has won a temporary injunction barring the publishers of Screw magazine from using what Pillsbury claims are depictions of its "Doughboy" and "Doughgirl" engaged in sexual acts.

U.S. District Court Judge William C. O'Kelley signed an order yesterday prohibiting further reproduction, republication or distribution of a mock advertisement which appeared in the magazine Feb. 20.

Attorney Reber Boult, who said he had been retained by the publishing company, said he understood Georgia was selected for the suit because of its tough anti-obscenity laws.

Pillsbury's lawyers said in the complaint that the magazine advertisement by Milky Way Productions Inc. of New York gave the impression that the ad was placed or sponsored by Pillsbury.

The complaint said Pillsbury has spent at least $70 million to develop a wholesome and decent image for its doughboy, named "Poppin' Fresh," and his doughgirl companion. "Poppie Fresh."

Pillsbury said Screw magazine is "uncompromisingly obscene in its totality, and is thus the antithesis of wholesomeness and decency."

The company also said the advertisement incorporated a jingle used by Pillsbury.

WHAT EVER HAPPENED TO THE RIGHT TO PARODY PUBLIC IMAGES?

OR

IF AD IMAGES AIN'T IN THE PUBLIC DOMAIN, WHAT IS?

OR 'WE CAN BRAINWASH FOLKS WITH CUTE ADS BUT YOU PORNOGRAPHERS CAN'T MAKE FUN OF US FOR DOING IT.'